

CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS
COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford

Arts Council 1966

L. S. Lowry





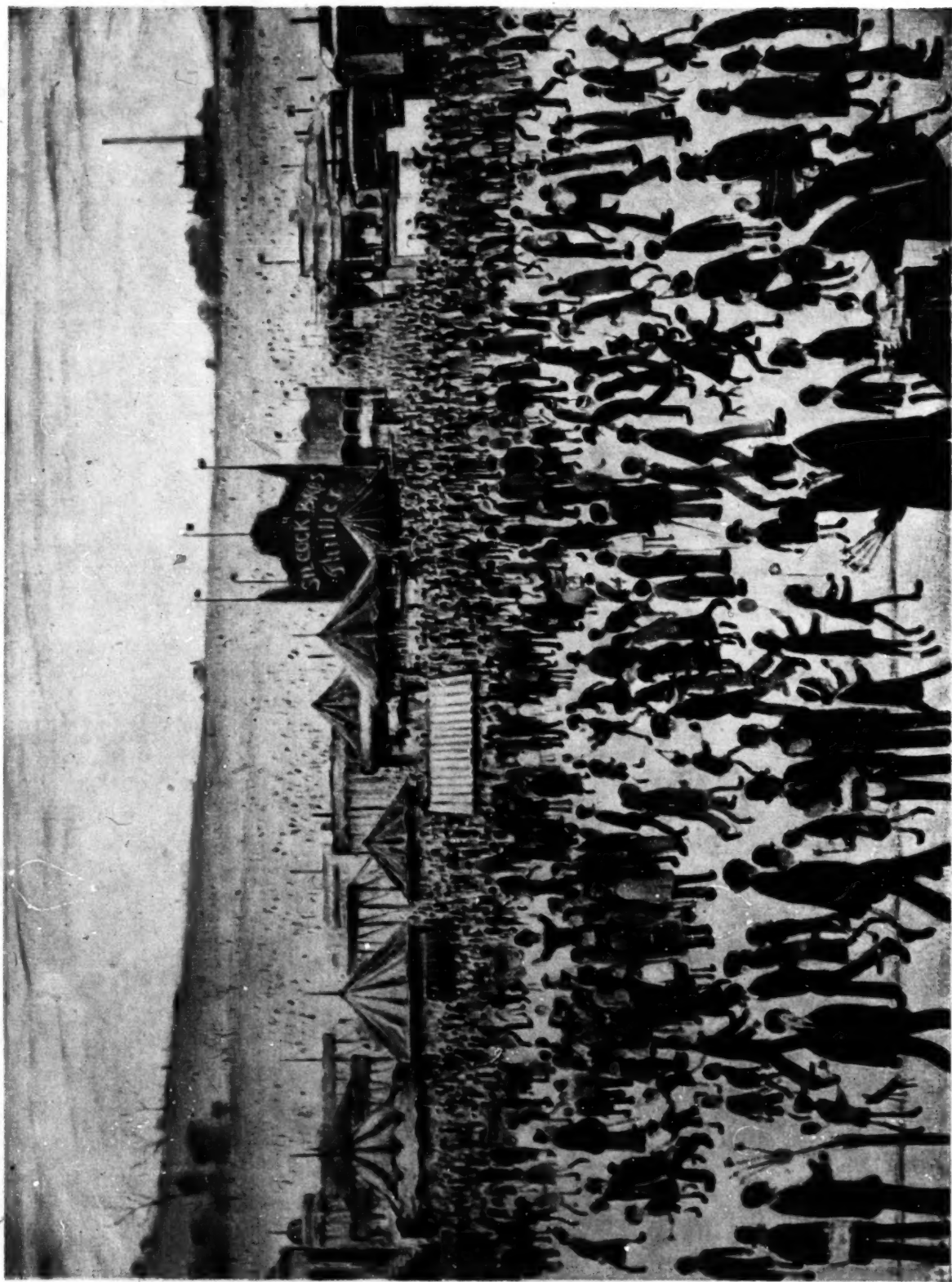
cover: detail from *The pond* (66)

frontispiece: photograph by Tony Evans



L. S. Lowry RA
retrospective
exhibition

Arts Council 1966



Foreword

The Arts Council is glad to have this opportunity of arranging a retrospective exhibition of the work of L. S. Lowry. We are most grateful to the artist, with whom the selection was fully discussed, for all the encouragement and patient help he has given us. The Council is also grateful to Mr Gerald Corcoran and Mr Desmond Corcoran of Alex Reid and Lefevre Ltd for their great assistance.

We are much indebted to Mr Edwin Mullins, who has written a most interesting introduction to the catalogue, for his valuable advice throughout the preparation of the exhibition and his active interest in this project from the beginning. We must also record our gratitude to Sir Kenneth Clark, as well as to the Monks Hall Museum, Eccles, for agreeing to let us reprint his appreciation of L. S. Lowry from the catalogue of the exhibition held in the artist's honour at Eccles in 1964.

To all owners, both public and private who have lent their pictures and whose names are listed at the end of the catalogue, we offer our sincere thanks. We should especially like to mention the generosity of Mrs Ann Baxter-Wright, the Reverend Geoffrey S. Bennett, Mrs Christopher Bibby, Mr Monty Bloom and members of his family, Mr David Carr, Dr A. W. Laing and Professor and Mrs H. B. Maitland, as well as of the City Museum and Art Gallery, Salford, from all of whose collections we have borrowed extensively. Our thanks are also due to the Director and Trustees of the Tate Gallery for making their galleries available for the London showing of this exhibition.

Gabriel White

Sunderland Art Gallery
27 August - 17 September 1966

Whitworth Art Gallery, Manchester
24 September - 15 October 1966

City Art Gallery, Bristol
22 October - 12 November 1966

Tate Gallery, London
22 November 1966 - 15 January 1967

Introduction by Edwin Mullins

Every satirist, it may be said, first discovers his short-cut: a set of personal conventions by means of which the people he describes are instantly recognizable for what they are, and at the same time unmistakably his own. This is as true of L. S. Lowry as it is of Brueghel, of Hogarth, Rowlandson, Daumier and George Grosz, or of Buster Keaton, Jacques Tati and Robert Hirsch.

Lowry discovered his short-cut during the period of the First World War. He was then in his late twenties, living with his parents in an industrial district of Salford. By 1920 the conventions of his art had become firmly established, and on only rare occasions since then has he ventured outside them. Irrespective of passing time and fashions, the principal actor on Lowry's stage has remained the one who made his first appearance nearly half a century ago: that slovenly, grey figure striding purposefully through the streets of industrial cities, wearing shoes like boxing-gloves, a hat rammed over his ears, and clothes draped over gangling limbs. He plays many parts, this actor: he is comic or sad, solitary or one of a crowd, a boy with a football or an old man with a fantasy. But in whatever guise, he remains as unmistakable as Chaplin's bowler-hatted tramp to whom he has frequently been compared.

The analogy with Chaplin is not altogether superficial, for there is something of the silent film about Lowry's paintings. They are narratives without words, comedies of situation tinged like Chaplin's best films with a little pathos. Consider a recent work, *The interrogation* of 1962 (no. 91). It describes an incident. Somebody has smashed a window. An angry woman dashes up to three kids in the street close by. One of them is a natural thug of the kind who always gets blamed for everything, but on this occasion he has not done it: the culprit is the angelic little nipper on the right of the picture, whose sister bows her head in shame because he won't own up.

Lowry, it has been said, is a collector stalking human insects with his butterfly-net. His life has been a quest for human curiosities. His paintings are crowded with human specimens, and they feature in his teeming mill-scenes of 1925-45 no less than in the studies of individual 'nuts' upon which he has tended to concentrate in recent years. Purely scenic qualities have rarely exerted any appeal except to his sense of the grotesque and the mournful. His interest in the industrial scene is rooted in a fascination for the people who live there rather than for its intrinsic beauty. He is not interested in things being 'beautiful'. Recently he commented to me, about the French Impressionists, that he had liked them when he was at art school in Manchester, and that was all very well but he simply didn't see the battle of life in them the way he did in Daumier. Lowry's own battle of life is altogether more quaint, more whimsical than Daumier's, more on the level of the seventeenth-century Dutch painter, Hendrik Avercamp. It is a battle engaged between undignified pea-brained homunculi who pour out of a mill after a day's work, or congregate round a street fight, pace a railway platform, whoop it up on VE Day, watch a regatta or a football match, take a pram and an idiotic dog for a walk along the promenade.

Laurence Stephen Lowry was born in Manchester in 1887, and has lived in or around that city for the whole of his life. His father, an estate agent, died in 1932. He continued to live with his mother until she died in 1939, since then alone. He had his first one-man exhibition at the age of 52 after the London dealer, Mr A. J. McNeill Reid, then chief partner of the Reid and Lefevre Gallery, by chance saw some of his work at a framer's. From 1905 Lowry had drifted through almost ten years at the Manchester College of Art, without acquiring any special ambition to practise painting, and without attempting any of the recognized examinations which would have qualified him to teach it. Finally, he says, they politely suggested he leave. The curriculum had consisted of freehand, light-and-shade, preparatory antique, full-length antique, and life. To the young Lowry painting was an agreeable academic exercise. But an art teacher there, Mr A. Valette, encouraged him, and Lowry began to grow fascinated by antique casts, of which he made a number of conscientious drawings. He also did quite a few portraits. Those of his mother and father (nos. 4 and 5), painted when he was 23, reveal a good deal of sensitivity, and no little competence in a sombre Whistlerian manner, while providing no hint whatever of the unorthodox direction his art was eventually to take.

In 1909, when Lowry was 22, his parents moved from a residential suburb of Manchester to an industrial part of Salford. He disliked it intensely; but in time this new environment began to work on Lowry, and slowly he grew fascinated by industrial landscape and the people who lived and worked there. At about the same time, 1915, he saw Stanley Houghton's play about Lancashire life, *Hindle Wakes*, which left a strong impression on him. He began to make drawings of what he saw around him. And between 1915 and 1920 he developed the highly personal idiom which has remained so unmistakable a characteristic of his work ever since.

By 1925 he was beginning to concentrate on those intensely populated mill-scenes, with misty backgrounds spiky with black chimneys and church spires, which were to remain his theme for the next two decades. During these years he also systematically visited all the main industrial towns in England (he is particularly fond of Huddersfield), spending a couple of nights in each, and making rapid sketches. As if by instinct he always found himself gravitating to the older and poorer parts of each town he visited.

During the period from 1915 to his first exhibition in 1939 Lowry sold very few of his paintings, and most of those to friends. Often he thought of giving up, but 'something always kept me painting: one picture sold in a year was enough', he has told me. His only ambition was to prove something that had never been done before, namely that industrial landscape was as valid a theme for a painter as any other. With the success of his first two exhibitions, in 1939 and 1943, he felt he had proved his point, and this has meant far more to him than the renown and honours that have flowed his way since.

Isolated as a painter, Lowry has also passed a solitary and rather lonely life. He has never married, or possessed many close friends. Much of his painting has been for the sake of a company, and a great deal of it is explicitly the work of a

solitary man. This is particularly noticeable in his blank, utterly calm seascapes, and in the mournful, desolate landscapes of which *Lake landscape* (no. 65) is perhaps the outstanding example, with its empty water and empty hills repeating to infinity. Loneliness, too, would seem to lie behind the fascination he has shown for sinister, isolated buildings, of which *The house on the moor* (no. 64) is characteristic. The contrast between scenes teeming with human activity and of utter desolation is one of the strongest characteristics of Lowry's work. '... had I not been lonely, I should not have seen what I did,' he has said to Maurice Collis; and, of his stylized figures, 'they are symbols of my mood, they are myself. ... Natural figures would have broken the spell of it, so I made them half unreal. ... Had I drawn them as they are, it would not have looked like a vision.*

It is not often realized that much of what appears to be a straightforward documentary record of industrial scenery is in fact imaginary; or, rather, details may be true to life but the composition is entirely fictitious. Lowry's method of work has always been, first to travel and observe, making at the most brief sketches, and then back in the studio to allow a painting to grow as the mood dictates and ideas flow, often over a period of months or even years. What began as a bleak landscape may by this process become transformed into a mill-scene or a fairground, as remembered places and incidents drift back into his mind. A painting like *An island* (no. 39) is very clearly the outcome of this moody, reflective procedure, rather than a straightforward account of something seen. The desolation of war (the picture was painted in 1942) is described here as a kind of vision; and, as in *Lake landscape* (no. 65), Lowry's imagination draws surprisingly close to that of the German nineteenth-century Romantic painter, Caspar David Friedrich.

There is a lot of Gothic Romanticism in Lowry. He is attracted to sadness, to what is mournful, sinister, grotesque, to any landmark that is stark or eccentric: the Stockport Viaduct, the Glasgow Old Toll Booth, Salford's Orsall Lane Dwellings, the Victorian churches around Manchester silhouetted against a white fog, chimney-stacks, towers, railings, etc. Note, for instance, in the drawing entitled *The Terrace, Peel Park, Salford* (no. 136), the almost obsessive attention paid to a Victorian lamp-standard. Lowry once spoke to me enthusiastically of a church he had felt he must visit because an acquaintance told him it was quite the ugliest in London.

Just the same affection for the odd and ugly is revealed in his choice of characters – in particular the late studies of individual oddities – and by the manner in which he depicts them. 'They are real people; sad people; something's gone wrong in their lives,' Lowry has said to me of his subjects. In his treatment of them, humour and grotesquerie achieve what I can only describe as a perverse balance: the first epitomized by the purely comic *Man looking through a hole in the wall* (no. 99), the second by *The cripples* (no. 59) which is a frightening catalogue of human ailments that again brings to mind Pieter Brueghel and, perhaps even more strongly, a man of Lowry's own time – the American cartoonist, Charles Addams.

* *The Discovery of L. S. Lowry*. Maurice Collis (Lund Humphries, 1951).
L. S. Lowry. Mervyn Levy (Studio Books, 1961).

There is neither love nor cruelty, pity nor mockery, in these late satires. Even the *Woman with a beard* (no. 79), whom the artist encountered on a train and promptly drew, much to her indignation, is described simply as an observed phenomenon of nature, as if the artist were expressing amazement and delight that the ordered world should still find a place for such eccentricities. All his life, from *Pit tragedy* (no. 8) of 1919, to *Woman with a beard* (no. 79) of 1957, and *People looking at something* (no. 107) painted last year, Lowry's view of humanity has been consistently one of impartial curiosity. Mervyn Levy expressed it neatly when he wrote, 'he has watched the whole game from the point of view of the referee.†

Lowry has never been what one might describe as 'a colourist'. When he has employed a strong red or blue it has generally looked a cheerful decorative afterthought rather than something fundamental to the composition; although it is true that the very unexpectedness of his colours has on occasions yielded some startling effects: in particular the *Head of a man with red eyes* (no. 30), and the touches of red, like blood-stains, which spatter across the desolate painting *An island* (no. 39). There exists, in addition, a small group of beach-scenes and seascapes (e.g. nos. 89 and 93) in which Lowry has used a delicate range of buff pink and tangerine. These remain to my eyes the most lyrical and sunlit of all his works, in which the link with Constable, and in particular with Wilson Steer, is strong.

But Lowry's real colour is – and always has been – white, which may seem a little surprising for an artist of the industrial scene. In the very earliest landscape he painted, *Arden's Farm, Swinton* (no. 3) of 1909, this affection for thick flake-white is already evident, although the picture has darkened heavily with time. And in his most recent large landscape, *Bargoed* (no. 106) painted in South Wales 56 years later, the same white predominates. Lowry himself tells a story of how in 1924 he covered a board with six applications of flake-white, let it dry, sealed it up, and left it for six or seven years. Then he repeated this process on a second board, unsealed the first and compared the two. (It was, he says, the only part of his artistic activities in which his father showed any interest.) The newly-painted board was, of course, a pure dead white; whereas the first, he noticed, had turned a subtle creamy pale-grey. The weathering, the maturing of a paint-surface has remained of the utmost importance to him: likewise the art of adding to white paint barely perceptible tints of colour and different shades of grey, just sufficient to break an even white surface into subtly varying textures. Far from the naiveté of which he has often been accused, in the way he uses paint Lowry has always employed a highly sophisticated method.

The same fascination for textures – especially the textures of buildings – is evident in Lowry's drawings. He has always loved pencil, and it is interesting to notice, in a drawing like *View from the window of the Royal Technical College, Salford* (no. 125), with what care and skill he has varied his use of pencil to suit the different surfaces he is describing: a heavy criss-crossing for the dark brick-work, on the left, compact vertical lines from top to bottom for the smooth

† *Drawings of L. S. Lowry*. Mervyn Levy (Cory, Adams and Mackay, 1963).

chimney in the centre, little disconnected strokes for the figures down below, a general fuzz for the smog over the city, the lightest of cat's-whisker strokes for the drifting smoke above.

Lowry's drawings have altered more noticeably than his paintings. The earlier figures (e.g. *Father and son*, no 126) are for the most part white, fully rounded and severely outlined in pencil. They are stiff and motionless, rather tubular in appearance, and in style not unlike the figures of Fernand Léger, Stanley Spencer, or of the English Vorticist, William Roberts. But by the 1930s the hard outline and the static figure are replaced by a much more nervous, sketchy impression of people in motion. A black stroke is now sufficient for an arm or a leg, a few blobs for a face — like currants on a bun. Daily life is reduced to a bustle of little black ants. Later still, by the late 1950s, the figures fill out again as Lowry isolates them from the crowd to examine them individually; but they remain predominantly black, and their features, where described at all, are drawn no more naturalistically than faces cut in a pumpkin. They are comic masks.

It remains inappropriate and unrewarding trying to fit Lowry into any of the patterns of twentieth-century art. There is no obvious place for him. He is one of art's 'extras'. Lowry is perhaps the last of the great English eccentrics who have contributed so much to our native art, and in this sense he belongs to the tradition of William Blake, John Martin, Richard Dadd, Stanley Spencer and Alfred Wallis. Their art, too, possessed a quality which for want of a better word we call 'visionary'.

Biographical chronology

1887 Laurence Stephen Lowry, born in Manchester, November 1, only child of R. S. Lowry, an estate agent, and Elizabeth Hobson. The family lived in Rusholme, a suburb of Manchester.

1895-1904 Educated at Victoria Park School, Manchester. On leaving school he attended the private painting classes of William Fitz in Moss Side, Manchester.

1905-15 Studied drawing and painting at the Municipal College of Art, Manchester.

1909 May. Moves with his parents from Rusholme to 117 Station Road, Pendlebury, in Salford.

1915-20 Became interested in the industrial scene and began to evolve his mature style of painting. During this period he attended painting and drawing classes at the Salford School of Art and continued to do so, on and off, until 1925.

1926-30 Exhibited in open exhibitions in Manchester, as well as in the Paris Salon. *An accident* (catalogue no. 14) was bought for the City Art Gallery, Manchester, the first of his paintings to be acquired for a public collection. He accepted a commission to illustrate *A Cotswold Book* by Harold Timperley (Jonathan Cape, 1931).

1932 February. His father died. First exhibited, in the Manchester Academy of Fine Arts, and has done so subsequently almost every year. First exhibited in the Royal Academy, continuing to do so intermittently until 1956 and every year since.

1934 Elected a member of the Royal Society of British Artists. He had first exhibited with the Society in the previous year.

1936 Six of his paintings were shown in a mixed exhibition at the Arlington Gallery in London.

1938 A. J. McNeill Reid, of the Lefevre Gallery, saw some of his paintings by chance at the framers, James Bourlet and Sons Ltd.

1939 February. One-man exhibition at the Lefevre Gallery. *Dwellings, Ordsall Lane, Salford* (catalogue no. 15) bought by the Tate Gallery. From this time the firm of Alex Reid and Lefevre Ltd acted as his dealer and he has subsequently exhibited at their gallery in 1943, 1945, 1947, 1948, 1951, 1953, 1956, 1958, 1961, 1963 and 1964.

October. His mother died.

1941 An exhibition of his work arranged by the City Museum and Art Gallery, Salford.

1943 One-man exhibition at the Bluecoat Chambers, Liverpool.

1945 Made Honorary MA, University of Manchester.

1948 Elected a member of the London Group. Moves from Pendlebury to his present address: The Elms, Stalybridge Road, Mottram-in-Longdendale, Cheshire.

October. One-man exhibition at the Mid-day Studios, Manchester. He exhibited regularly with the Manchester Group at the Mid-day Studios from 1946 to 1951.

1951 July-August. Retrospective exhibition at the City Art Gallery, Salford.

1955 Elected an Associate of the Royal Academy. An exhibition of his work held at Wakefield City Art Gallery.

1959 June-July. Retrospective exhibition at the City Art Gallery, Manchester.

1960 April-May. Small exhibition of his drawings and paintings held at Altrincham Art Gallery.

1961 Made Honorary LLD, University of Manchester.

1962 Elected a Royal Academician.

September-October. Retrospective exhibition at the Graves Art Gallery, Sheffield.

1964 October-November. An exhibition of his paintings from the collection of Mr Monty Bloom was held at the Stone Gallery, Newcastle upon Tyne.

November. An exhibition in his honour, of works by twenty-five contemporary artists (including Henry Moore, Barbara Hepworth, Ben Nicholson, Victor Pasmore, Duncan Grant, John Piper, William Coldstream and Ivon Hitchens), was held at the Monks Hall Museum, Eccles. The Hallé Orchestra gave a special concert in Manchester to mark the occasion of his seventy-seventh birthday.

1965 June. Received the Freedom of the City of Salford.

An appreciation by Sir Kenneth Clark

(reprinted from *A Tribute to L. S. Lowry*, published by the Monks Hall Museum, Eccles, 1964)

Like Wordsworth's 'Leech Gatherer', Mr Lowry's career is an example of resolution and independence. While every other painter of equal gifts has been worrying about new forms of expression, and has felt, however reluctantly, the influence of the dominant artists of the period, our leech gatherer has continued to scrutinize his small black figures in their milky pool of atmosphere, isolating and combining them with a loving sense of their human qualities. His early work already shows his feeling of local piety; but at some period in his career he made a discovery which was to give him a new basis of communication. It was a discovery as simple as Newton's apple or Columbus's egg; that the industrial landscape is not black, but white. Satanic mills may be dark when one approaches them, but in the humid valleys of the north they float in a perpetual, pearly mist, and only the foreground figures, in their doleful working clothes, are dark. This discovery was like the sudden, unprejudiced perception of a child, and Lowry expressed it in a style which has some of the naive directness of children's drawings. But it could not have been made without a remarkable sense of tone, nor communicated without a feeling for oil paint. And in the end it is only a setting for Lowry's other discovery, the crowd. All those black people walking to and fro are as anonymous, as individual, as purposeless and as directed, as the streams of real people who pass before our eyes in the square of an industrial town. They are observed without prejudice or comment, yet with a certain sympathy. An outside observer would have slipped involuntarily into satire or indignation. Lowry, who is one of them, takes them for what they are, and for that reason gives posterity a picture of industrial society much truer than they will receive from writers with a romantic commitment. But of, course, posterity will pay attention to him only because he is a genuine artist, who first responds to what he sees, irrespective of what it represents, and then broods sympathetically on the result.

Catalogue note

Works marked with an asterisk are shown in London only. Measurements are in inches, and height precedes width. The great majority of works are signed *L. S. Lowry* and dated.

References to exhibitions are incomplete as it is not always possible to identify the works with certainty from the information provided by the catalogues. The following one-man exhibitions are referred to by the name of the city or town only and the date:

City Museum and Art Gallery, Salford	1951
Wakefield City Art Gallery	1955
City Art Gallery, Manchester	1959
Altrincham Art Gallery	1960
Bury Art Gallery	1962
Graves Art Gallery, Sheffield	1962

Paintings

1 Still life 1906*

Oil on board, 10x14

Exh: Manchester, 1959 (1)

City of Salford Museum and Art Gallery

2 Still life 1906

Oil on board, 10x14

Exh: Sheffield, 1962 (1)

Mrs Ann Baxter-Wright

3 Arden's Farm, Swinton 1909

Oil on canvas, 7x10

Lent by the artist

4 Portrait of the artist's father 1910 (plate 3)

Oil on canvas, 18x14

Exh: Manchester, 1959 (3)

Repr: Levy, *L. S. Lowry*, 1961, pl. 1

Lent by the artist

5 Portrait of the artist's mother 1910 (plate 2)

Oil on canvas, 16x12

Exh: Manchester, 1959 (4)

Repr: Levy, *L. S. Lowry*, 1961, pl. 2

Lent by the artist

6 Female nude 1912*

Oil on board, 10½ x 6½

Exh: Manchester, 1959 (5); Sheffield, 1962 (3)

Painted in the life class at Manchester College of Art

David Carr

7 Heath House, Swinton 1913

Oil on board, 12x16

A view from the artist's bedroom window

Mrs Ann Baxter-Wright

8 Pit tragedy 1919

Oil on canvas, 15½ x 20

The Reverend Geoffrey S. Bennett

9 A street orator 1922*

Oil on board, 11x20½

Exh: Manchester, 1959 (12); Sheffield, 1962 (7)

An early example of the manner which became typical. When the artist rediscovered this picture more than twenty years after it was painted, he heightened the tone of the foreground and sky, and introduced a break in the architecture behind the group of figures

David Carr

10 Spectators 1923

Oil on board, 13x18½

Monty Bloom Collection

11 The park 1924* (plate 7)

Oil on panel, 12 x 21

Exh: Salford, 1951 (42); Manchester, 1959 (13)

Repr: *Studio*, January 1928, p. 51

An imaginary view based on Victoria Park, Swinton.

Lefevre Gallery

12 Self-portrait 1925 (plate 4)

Oil on board, 22½ x 18½

Exh: Manchester, 1959 (14)

Repr: Levy, L. S. Lowry, 1961, pl. 3

City of Salford Museum and Art Gallery

13 Landscape in Wigan 1925 (plate 6)

Oil on canvas, 10 x 13½

Exh: Wakefield, 1955 (1); Manchester, 1959 (15); Bury, 1962 (34); Sheffield, 1962 (8, illus.)

An industrial landscape based on a view of an iron works, now demolished, situated near Wigan between Hindley and Ince

Dr A. W. Laing

14 An accident 1926 (plate 8)

Oil on panel, 14 x 23½

Exh: Manchester Arts Club, 1930 (252); Manchester, 1959 (16)

Based on an incident witnessed in Pendlebury when the artist saw a crowd gathered round the body of a woman who had drowned herself. This painting was bought by Manchester Corporation in 1930, the first to be acquired for a public collection.

Manchester City Art Galleries

15 Dwellings, Orsdall Lane, Salford 1927

Oil on plywood, 17 x 21

Exh: Lefevre Gallery, 1939 (19); Royal Academy, 1939 (39); Sheffield, 1962 (10)

Bought by the Tate Gallery (Knapping Fund) in 1939

Trustees of the Tate Gallery

16 A town square 1927*

Oil on panel, 16½ x 23

A composite picture based on the centres of various industrial towns

Lefevre Gallery

17 Coming out of school 1927

Oil on plywood, 13½ x 21½

Exh: *Daily Express Young Artists Exhibition*, RBA Galleries, 1927 (359)

Trustees of the Tate Gallery

18 Peel Park, Salford 1927 (plate 9)

Oil on board, 14 x 20

Exh: Salford, 1951 (50); Wakefield, 1955 (2)

Repr: Levy, L. S. Lowry, 1961 (5)

A view from the steps of the Royal Technical College, Salford. The building on the left is the Public Library.

City of Salford Museum and Art Gallery

19 In Salford 1928

Oil on canvas, 15½ x 21½

Exh: RBA Summer Exhibition, 1936 (170); Manchester Academy of Fine Arts, 1942 (143)

A view from the back windows of the Royal Technical College, Salford. There is a drawing of the same subject (catalogue no. 133)

Mrs Roderic O'Connor

20 The funeral 1928

Oil on board, 13½ x 18½

Exh: *The Englishness of English Painting*, Osborne Gallery, New York, and Andrew Dickson White Museum, New York, 1964

Mr and Mrs Andras Kalman

21 Outside the mill 1928

Oil on board, 11½ x 20

Exh: *The Englishness of English Painting*, Osborne Gallery, New York, and Andrew Dickson White Museum, New York, 1964

Mr and Mrs Andras Kalman

22 A street scene, St Simon's Church 1928 (plate 11)

Oil on board, 18 x 15

Exh: Salford, 1951 (60); Manchester, 1959 (18)

Repr: Collis, *The Discovery of L. S. Lowry*, 1951, pl. 5; Levy, L. S. Lowry, 1961, pl. 6

The artist's father suggested that this church, which was soon to be demolished, would make a suitable subject for a picture. Lowry eventually took up his father's suggestion; but returning to the site a month later to check his drawing, he found nothing left

City of Salford Museum and Art Gallery

23 Hill Street 1928*

Oil on panel, 20½ x 15

Exh: 4 'Literary' Painters, Crane Kalman Gallery, March 1965 (1)

Mrs R. C. L. Pilkington

24 Yachts at Lytham 1930

Oil on board, 14 x 18

Lent by the artist

25 Street scene c 1930*

Oil on panel, 15½ x 18½

Sheffield City Art Galleries

26 The cinema 1933*

Oil on panel, 11½ x 20½

Lefevre Gallery

27 People going to work 1934

Oil on board, 18 x 18½

Monty Bloom Collection

28 Rounders 1934

Oil on panel, 14½ x 19½

Dr Wyn Griffith, CBE

29 Edward Henry Street, Rhyl 1935

Oil on panel, 12 x 17

Exh: Salford, 1951 (49); Manchester Academy of Fine Arts, 1958 (153); Manchester, 1959 (26); Bury, 1962 (37); Sheffield, 1962 (21)

Dr A. W. Laing

30 Head of a man with red eyes 1936 (plate 27)

Oil on canvas, 20 x 16

Repr: Levy, *L. S. Lowry*, 1961, pl. 9

An imaginary portrait painted at a time when the artist was greatly perturbed by his mother's illness

City of Salford Museum and Art Gallery

31 Industrial scene 1936 (plate 10)

Oil on board, 9 x 17

Repr: Collis, *The Discovery of L. S. Lowry*, 1951, pl. 7

An imaginary industrial landscape based on the iron works, now demolished, between Hindley and Ince

Monty Bloom Collection

32 A procession 1938* (plate 12)

Oil on canvas, 18 x 24

This is described by the artist as a Protestant Whit-Thursdays procession in Pendlebury

Frank Schrecker

33 The black tower 1938

Oil on canvas, 24 x 19½

Exh: *British Painting, 1925-1950*, Arts Council Gallery and Manchester City Art Gallery, 1951 (40); Manchester, 1959 (31); *Northern Artists*, Arts Council touring exhibition, 1960 (42); Sheffield, 1962 (28)

Repr: Collis *The Discovery of L. S. Lowry*, 1951, pl. 8

Mrs Eric Newton

34 After closing time 1938

Oil on board, 10½ x 15

Exh: Lefevre Gallery, 1948 (36); Salford, 1951 (44)

Mrs Leslie Kark

35 Family group 1940

Oil on panel, 12½ x 14½

Exh: Salford, 1951 (13); Wakefield, 1955 (10); Manchester, 1959 (34); Sheffield, 1962 (29)

The idea for this painting came from the down-and-out families formerly to be seen in front of the old Infirmary railings in Piccadilly Manchester

Margo Ingham

36 Street scene in snow 1941

Oil on panel, 14½ x 24

Exh: Salford, 1951 (53); Manchester, 1959 (35); Sheffield, 1962 (31)

Professor and Mrs H. B. Maitland

37 On the sands, Lytham 1941*

Oil on canvas, 18 x 24

One of the artist's first beach scenes

David Carr

38 Crime Lake 1942

Oil on board, 17 x 23

Exh: Manchester Academy of Fine Arts, 1945 (152); Salford, 1951 (54); Bury, 1962 (9); Sheffield, 1962 (32)

Crime Lake lies between Droylsden and Failsworth, near Manchester

Dr A. W. Laing

39 An island 1942 (plate 13)

Oil on canvas, 18 x 24

Exh: Salford, 1951 (27); Wakefield, 1955 (11); Manchester, 1959 (37)

Repr: Collis, *The Discovery of L. S. Lowry*, 1951, pl. 10; Levy, *L. S. Lowry*, 1961, pl. 10

"I have learned a lot from that house" he said. It was a house whose windows looked like melancholy eyes; and was as much a solitary as Lowry himself. A hundred and fifty years ago it stood perhaps in a garden, until, swallowed into a main street, it had fallen to be a lodging house... it had a sorrowful beauty and I saw it was a Lowry house, not unlike the Georgian house in the centre of *An island* and with that same air of having been left behind."

Collis, *The Discovery of L. S. Lowry*, p. 17

Manchester City Art Galleries

40 River scene 1942* (plate 15)

Oil on board, 18½ x 25½

Exh: Sheffield, 1962 (35)

Repr: Collis, *The Discovery of L. S. Lowry*, 1951, pl. 2

An imaginary scene based on the view in the drawing *The River Irwell from the Crescent*, Salford (catalogue no. 139)

Glasgow Art Gallery and Museum

41 The Witherns, near Haworth 1942

Oil on panel, 17x20

Exh: Salford, 1951 (57); Manchester, 1959 (36)

Professor and Mrs H. B. Maitland

42 Waiting for the shop to open 1943*

Oil on canvas, 17x21

Exh: Wakefield, 1955 (13); Manchester, 1959 (40); Sheffield, 1962 (37)

Manchester City Art Galleries

43 Old property 1943

Oil on canvas, 17x21

Old buildings near Berwick on Tweed

Lefevre Gallery

44 A prayer meeting 1944*

Oil on board, 20x28

Repr: Collis, *The Discovery of L. S. Lowry*, 1951, pl. 16

David Carr

45 Seascape 1944*

Oil on board, 15½x18

The first sea picture of this type. The artist had intended to paint a sea piece with ships, but found himself unable to put them in the picture. The calm, empty sea expressed the solitude he felt in his own nature. Later pictures of this subject are of the North Sea.

David Carr

46 The creditors' meeting 1944*

Oil on canvas, 20x30

Exh: Salford, 1951 (31)

Painted from a drawing of this subject, dated 1926 (catalogue no. 135). The young debtor (seated right and looking towards the spectator) was a friend of the artist (standing extreme left) who attended the meeting as a creditor. The meeting was conducted in a most cordial atmosphere as the man seemed to be on excellent terms with all his creditors. When it was suggested that he should be made bankrupt, most of those present strongly disagreed on the grounds that he was doing his best. The picture represents the moment when the accountant (standing right) says, 'Gentlemen, you will be glad to hear that we can pay three shillings in the pound!'

David Carr

47 Home from the pub 1944*

Oil on canvas, 13½x16

Exh: Lefevre Gallery, 1948 (49)

David Carr

48 VE day 1945

Oil on canvas, 31x40

Glasgow Art Gallery and Museum

49 The footbridge 1946*

Oil on canvas, 23½x17½

Exh: Salford, 1951 (30); Wakefield, 1955 (16); Sheffield, 1962 (41)

Repr: Collis, *The Discovery of L. S. Lowry*, 1951, pl. 18

A footbridge in Ancoats, Manchester, now demolished

A. J. McNeill Reid

50 Good Friday, Daisy Nook 1946 (colour plate)

Oil on canvas, 30x40

Exh: Manchester Academy of Fine Arts, 1949 (195); *British Painting, 1925-1950*, Arts Council Gallery and City Art Gallery, Manchester, 1951 (41); Manchester, 1959 (44); *Northern Artists*, Arts Council touring exhibition, 1960 (44); Sheffield, 1962 (42)

Repr: Collis, *The Discovery of L. S. Lowry*, 1951, pl. 19; Levy, *L. S. Lowry*, 1961, pl. 12

Daisy Nook is an area between Droylsden and Failsworth, near Manchester, where a fair is held annually on Good Friday. There are several smaller versions of this subject

Dr A. W. Laing

51 The fun fair 1946*

Oil on canvas, 18x24

Exh: Lefevre Gallery, 1948 (4)

See note for catalogue no. 50

Lefevre Gallery

52 The park 1946*

Oil on canvas, 16x32

Exh: Lefevre Gallery, 1948 (30)

Arts Council

53 Lancashire landscape 1946*

Oil on canvas, 28x36

Exh: Lefevre Gallery, 1948 (23); Manchester, 1959 (43)

Repr: Collis, *The Discovery of L. S. Lowry*, 1951, pl. 3

Sir Antony and Lady Hornby

54 At the seaside 1946

Oil on canvas, 20x24

Exh: Lefevre Gallery, 1948 (50); Sheffield, 1962 (43)

Repr: Collis, *The Discovery of L. S. Lowry*, 1951, pl. 4

Based on drawings made near Abergele, North Wales

Mrs Marion Howard Spring

55 The River Irwell at Salford 1947

Oil on board, 10½x16½

Exh: Salford, 1951 (15); Bury, 1962 (15)

Dr A. W. Laing

56 A river bank 1947*

Oil on canvas, 27½x35½

Exh: Lefevre Gallery, 1948 (25); Wakefield, 1955 (17); Sheffield, 1962 (44)

A view of the River Irwell and factories

Bury Art Gallery

57 Old toll booth, Glasgow 1947*

Oil on board, 22x18

Exh: Lefevre Gallery, 1951 (36); Salford, 1951 (20); Wakefield, 1955 (18, illus.); Manchester, 1959 (46); Sheffield, 1962 (46, illus.)

Wakefield City Art Gallery

58 The sea 1947

Oil on canvas, 18x24

Exh: Sheffield, 1962 (45)

Mrs Ann Baxter-Wright

59 The cripples 1949 (plate 20)

Oil on canvas, 30x40

Exh: Lefevre Gallery, 1951 (45); Manchester Academy of Fine Arts, 1955 (136)

Repr: Levy, L. S. Lowry, 1961, pl. 13

A picture of many different kinds of crippled people and idiots which the artist had long wanted to paint. A friend complained that it would be impossible to find so many cripples in the whole of Manchester, but a walk in the city quickly established that the artist had in fact understated the situation, and he added two more figures to the painting

City of Salford Museum and Art Gallery

60 The regatta 1949 (plate 16)

Oil on canvas, 30x40

Exh: Lefevre Gallery, 1951 (29)

Based on a drawing, commissioned by the *Manchester Guardian*, of the regatta at Edgemoor.

Lord and Lady Walston

61 The contraption 1949

Oil on board, 12x11½

Exh: *The Innocent Eye*, Crane Kalman Gallery, December 1959 (26, illus.); Sheffield, 1962 (53); *The Englishness of English Painting*, Crane Kalman Gallery, London, 1963-4 (17)

The artist saw an invalid carriage in Manchester, and was interested by the driver's poetic appearance. He followed the carriage down a side street until it stopped by a small entry, when the driver turned round and shouted abuse at him. Although the artist later kept a look-out for the carriage he never saw it again.

Mr and Mrs Andras Kalman

62 Agricultural fair, Mottram-in-Longdendale 1949 (plate 17)

Oil on canvas, 25½x30½

Exh: Lefevre Gallery, 1951 (27); Manchester Academy of Fine Arts, 1952 (113)

Christopher Bibby

63 A fairground 1949

Oil on canvas, 20x24

Exh: Lefevre Gallery, 1951 (21)

See note for catalogue no. 50

The Lord Rhodes of Saddleworth, DFC

64 House on the moor 1950

Oil on canvas, 20x24

Exh: Wakefield, 1955 (23); Royal Academy, 1956 (490); Sheffield, 1962 (56)

Repr: Levy, L. S. Lowry, 1961, pl. 16

A house in Derbyshire

City of Salford Museum and Art Gallery

65 Lake landscape 1950 (plate 18)

Oil on canvas, 28x36

Exh: Lefevre Gallery, 1951 (3); Salford, 1951 (59); Wakefield, 1955 (25); Manchester, 1959 (49); Sheffield, 1962 (58)

Repr: Collis *The Discovery of L. S. Lowry*, 1951, pl. 22; Levy L. S. Lowry, 1961, pl. 15

An imaginary landscape expressing the intense loneliness often felt by the artist

Professor and Mrs H. B. Maitland

66 The pond 1950 (plate 19)

Oil on canvas, 45x60

Exh: Lefevre Gallery, 1951 (1); Royal Academy, 1951 (Chantrey Purchase, 564)

Repr: Collis, *The Discovery of L. S. Lowry*, 1951, pl. 23; Levy, *Drawings and Paintings for Young People*, 1960, facing p. 65

'This is a composite picture built up from a blank canvas. I hadn't the slightest idea of what I was going to put in the canvas when I started the picture but it eventually came out as you see it. This is the way I like working best' Letter from the artist to the Tate Gallery, 1956.

Trustees of the Tate Gallery

67 Father and sons 1950

Oil on canvas, 30x40

Exh: Sheffield, 1962 (55); Manchester Academy of Fine Arts, 1957 (106)

Otherwise known as *Family group* or *Three heads*

Monty Bloom Collection

68 Edge of the moors: Derbyshire hills 1952

Oil on canvas, 20x24

Mrs Ann Baxter-Wright

69 Seascape 1952

Oil on canvas, 30x40

Repr: Levy, L. S. Lowry, 1961, pl. 17

The Lady Vansittart

70 Industrial landscape 1952*

Oil on canvas, 44½ x 59½

Exh: Lefevre Gallery, 1953 (2); Manchester, 1959 (54);
Sheffield, 1962 (62)

This painting is based on a view in Ashton-under-Lyne
Bradford City Art Gallery

71 Country road, near Lytham 1952*

Oil on canvas, 20 x 24

Lefevre Gallery

72 Railway platform 1953*

Oil on canvas, 18½ x 30

Exh: Lefevre Gallery, 1953 (20)

Lefevre Gallery

73 Ferry arrival, Knott End 1953

Oil on canvas, 18 x 22

Exh: Lefevre Gallery, 1956 (12)

Sir Hamilton Kerr, Bt

74 Jetty at Knott End, near Fleetwood 1953

Oil on canvas, 18 x 24

Exh: Lefevre Gallery, 1953 (9); Manchester, 1959 (55);
Sheffield, 1962 (64)

E. Stiassny

75 Family group 1955 (plate 21)

Oil on canvas, 30 x 40

The idea for this painting was based on a family which the
artist saw waiting at a bus stop. He was struck by the fact
that they all looked highly intelligent. The figure in the
centre is the father, who is disappointed in his children

Monty Bloom Collection

76 Industrial landscape 1955

Oil on canvas, 45 x 60

Exh: Royal Academy, 1957 (670)

P. F. Scott

77 The raft 1956

Oil on canvas, 20 x 23½

Exh: Lefevre Gallery, 1956 (17)

Mrs J. Aboulafia, Geneva

78 The floating bridge, Southampton 1956

Oil on canvas, 20 x 30

Exh: Lefevre Gallery, 1956 (19)

Southampton Art Gallery

79 Woman with a beard 1957 (plate 28)

Oil on canvas, 24 x 20

Exh: Sheffield, 1962 (76)

Repr: Levy, L. S. Lowry, 1961, pl. 19

In a train from Cardiff to London a rather oddly dressed
woman, whom the artist has described as having 'a very
nice face and quite a big beard, entered the artist's third-
class compartment at Newport. When he began to make
surreptitious notes of her appearance, she became highly
indignant. They got into conversation and he found her a
most charming and cultured person. They parted at Pad-
dington Station on very friendly terms

Monty Bloom Collection

80 Man lying on a wall 1957 (plate 24)

Oil on canvas, 16 x 20

Exh: Bury, 1962, (32); Sheffield, 1962 (75)

Repr: Levy, L. S. Lowry, 1961, pl. 18

City of Salford Museum and Art Gallery

81 Fylde country 1957

Oil on canvas, 10 x 14

Exh: Sheffield, 1962 (74)

Professor and Mrs H. B. Maitland

82 Sunday afternoon 1957

Oil on canvas, 45 x 60

Exh: Lefevre Gallery, 1958 (1)

The idea for this painting was based on the recreation
ground behind Peel Park, Salford

J. K. Foy

83 Ann 1957

Oil on panel, 13 x 7½

Exh: Manchester Academy of Arts, 1961 (158); Royal
Academy, 1962 (544)

Lent by the artist

84 Portrait of Ann 1959 (plate 22)

Oil on panel, 21 x 17

Exh: Royal Academy, 1965 (570)

Lent by the artist

85 Northern river scene 1959

Oil on canvas, 20 x 30

Exh: Lefevre Gallery, 1961 (32); *Modern Pictures from
the Bernstein & Granada Collection*, Whitworth Art Gal-
leries, Manchester, 1965 (20).

The idea for this painting was based on a view of Lincoln.

Mr and Mrs Cecil Bernstein

86 The cart 1959

Oil on canvas, 20 x 16

Mrs Ann Baxter-Wright

87 The same woman coming back 1960

Oil on canvas, 24 x 20

Exh: Lefevre Gallery, 1961 (5)

Repr: Levy, L. S. Lowry, 1961, pl. 20.

R. Ashton Hamlyn

88 Piccadilly Circus 1960 (plate 23)

Oil on canvas, 30x40

Exh: Lefevre Gallery, 1961 (34)

This is the second and larger of two versions of this subject

Alastair Roger

89 Beach scene 1960

Oil on board, 6x18½

Monty Bloom Collection

90 A winding road 1961 (plate 25)

Oil on canvas, 16x25

A scene near Denby, North Wales

Christopher Bibby

91 The interrogation 1962 (plate 30)

Oil on canvas, 18x24

Exh: *Industry and the Artist*, Walker Art Gallery, Liverpool, March 1965 (6)

A woman is scolding a small boy for breaking a pane of glass. Another boy, the real culprit, laughs to himself behind the woman's back. His sister is ashamed of him for not owning up.

Martin Bloom

92 Man drinking water 1962

Oil on board, 14½x12½

Exh: Sheffield, 1962 (89); Manchester Academy of Fine Arts, 1963 (71)

The artist saw a man in the public lavatories in Piccadilly, Manchester, who furtively looked about before producing an old tin which he then filled with water from a tap. He drank from the tin as if ashamed to be observed doing so

Monty Bloom Collection

93 Yacht at sea 1962

Oil on board, 7x10½

Monty Bloom Collection

94 A station platform 1962

Oil on canvas, 20x24

The artist was seated in the Oxford train at Paddington Station when his attention was attracted by a vehicle pulling trucks on the opposite platform. He immediately made a quick sketch of the subject from which this picture was painted

Christopher Bibby

95 Figures in a courtyard 1962*

Oil on canvas, 10x12

Monty Bloom Collection

96 The statue, figures in a square 1962

Oil on canvas, 10x12

Miss Barbara Bloom

97 The Rhondda Valley 1962 (plate 26)

Oil on canvas, 45x60

Exh: *Industry and the Artist*, Walker Art Gallery, Liverpool, 1965 (2)

A view of Abertillery, Monmouthshire

Christopher Bibby

98 Dockside, Sunderland 1962,

Oil on canvas, 20x30

Exh: Lefevre Gallery, 1964 (7)

Ronald Lyon

99 Man looking through a hole in the wall 1963

Oil on canvas, 18x14

Exh: Lefevre Gallery, 1964 (26)

On the way to Charing Cross Station with a friend, the artist observed a man looking intently through a hole in a wall. Although they had a train to catch, they waited a quarter of an hour, hoping for an opportunity to share the man's pleasure; but he never moved

Ronald Lyon

100 The Royal Iris 1963

Oil on canvas, 20x27

A pleasure boat on the River Mersey

Christopher Bibby

101 Woman in black 1963*

Oil on board, 14x10

Lefevre Gallery

102 Figures in a park 1964 (plate 29)

Oil on canvas, 16x12

Lowry observed these people in Piccadilly Gardens, Manchester, in 1964. The man on the left used to arrive rather hurriedly with a piece of paper in his hand. He would then look at the clock as though he had an appointment and leave, always returning a few minutes later. One day he came back and sat next to the artist. 'I think it's all right,' he said, and then, 'This is the place,' handing Lowry the piece of paper, which was blank on both sides.

The man with a stick would walk up and down all day staring sadly about him

Monty Bloom Collection

103 A procession 1964

Oil on board, 18x14

Lefevre Gallery

104 Steamer off promenade 1964* (plate 31)
Oil on canvas, 12x16

Lefevre Gallery

105 Three figures 1965
Oil on canvas, 10x14

Monty Bloom Collection

106 Bargoed 1965 (plate 32)
Oil on canvas, 45x60

Lefevre Gallery

107 People looking at something 1965
Oil on canvas, 18x14

Lefevre Gallery

108 Seascape 1965 (plate 33)
Oil on panel, 10½ x 30½

The study for this picture was made from the artist's room in the Seaburn Hotel, Sunderland

Lefevre Gallery

109 People walking towards the sea 1965 (plate 34)
Oil on canvas, 20x30

An imaginary scene based on the drawing *Seascape in Northumberland* (catalogue no. 171)

Lefevre Gallery

Drawings, Pastels and Watercolours

110 Portrait of the artist's mother 1906
Pencil and watercolour, 14x10

Lent by the artist

111 Male nude from the antique c 1908
Pencil, 22x15
Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 2

A drawing made in the antique class at Manchester College of Art. The artist liked the static quality of the plaster casts

City of Salford Museum and Art Gallery

112 Seated male nude c 1908*
Pencil, 20x15
Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 3

Life drawing made at Manchester College of Art

City of Salford Museum and Art Gallery

113 Portrait of a man 1908
Pencil, 15½ x 11
Exh: Manchester, 1959 (71)
Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 4

The artist's first portrait from life in a class. He tried to draw the shapes of the tones in a way taught him by his former art teacher, Mr William Fitz

City of Salford Museum and Art Gallery

114 Heath House, Swinton 1912*
Washed pastel, 7½ x 14
A preliminary study for the oil painting of the same title (catalogue no. 7)

Miss Barbara Bloom

115 Head of a man c 1912*
Pencil and white chalk on grey paper, 18x13
Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 7

A life drawing made at Manchester College of Art. The artist was reprimanded for using tinted paper

City of Salford Museum and Art Gallery

116 Yachts at Lytham 1915
Washed pastel, 15½ x 19½

Monty Bloom Collection

117 At the gate 1916*
Washed pastel, 12x18½

Monty Bloom Collection

118 Mill scene c 1916 (plate 5)
Washed pastel, 4½ x 7

Inscribed on the back: 'This is my first mill drawing done

about 1916 or 1917. This drawing is the first work to show the artist's interest in the industrial scene

David Carr

119 Two landscape drawings, Lytham 1918*

Pencil, 7 x 5

Monty Bloom Collection

120 Going to the mill 1919

Washed pastel, 17½ x 21½

The Reverend Geoffrey S. Bennett

121 A mill 1920

Pastel, 9½ x 13½

Lent by the artist

122 Yachts 1920

Pastel, 10½ x 14½

City of Salford Museum and Art Gallery

123 Election time 1921

Pencil, 8 x 14

At about this time the artist started to introduce a large number of small figures into his work. He liked to draw them in outline, and for a number of years his drawings of imaginary scenes were done solely in outline and without shading

The Reverend Geoffrey S. Bennett

124 Bank failure 1922

Pencil, 10½ x 14½

An idea based on the newspaper reports at this time of the failure of Farrow's Bank in London

The Reverend Geoffrey S. Bennett

125 View from the window of the Royal Technical College, Salford 1924 (plate 1)

Pencil, 21½ x 14½

Exh: Salford, 1951 (2)

Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 24

The Technical College at Salford also housed the School of Art

City of Salford Museum and Art Gallery

126 Father and son 1924

Pencil, 13½ x 10

Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 21

An angry father remonstrates with his profligate son on a matter of extravagances. The document is a bill

Martin Bloom

127 Country house in trees 1924*

Pencil, 9½ x 13½

Lent by the artist

128 Vacant possession 1924*

Pencil, 14 x 10

The artist is seen standing in front of a property which is up for sale. He is thinking, 'If only I could sell a picture, I would buy that house'

Monty Bloom Collection

129 River Irwell 1924

Pencil, 14 x 21½

City of Salford Museum and Art Gallery

130 Headland with ships 1924*

Pencil, 9 x 13

Lent by the artist

131 Country road 1925*

Pencil, 9½ x 13½

City of Salford Museum and Art Gallery

132 Bandstand, Peel Park 1925

Pencil, 14½ x 20½

Exh: Salford, 1951 (3); Wakefield, 1955 (44)

City of Salford Museum and Art Gallery

133 View from a window at the Royal Technical College, Salford, looking towards Broughton 1925

Pencil, 14½ x 10½

Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 27

The same view is shown in the oil painting, *In Salford* (catalogue no. 19)

City of Salford Museum and Art Gallery

134 Rhyl harbour 1925*

Pencil, 15 x 10½

Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 28

Mrs Marie Levy

135 The creditors' meeting 1926*

Pencil, 11 x 15

The oil painting of the same subject (catalogue no. 46) is dated 1944 and relates almost exactly to this drawing

David Carr

136 The Terrace, Peel Park, Salford 1927

Pencil, 13½ x 10

Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 31

City of Salford Museum and Art Gallery

137 Study for Dwellings, Orsdall Lane, Salford 1927*

Pencil, 11½ x 15½

Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 33

A preliminary study for the oil painting, *Dwellings, Orsdall Lane, Salford* (catalogue no. 15)

Trustees of the Tate Gallery

138 Old Field Road dwellings 1929*

Pencil, 14½ x 15

City of Salford Museum and Art Gallery

139 The River Irwell from the Crescent, Salford 1930 (plate 14)

Pencil, 11 x 15

Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 42

The oil painting, *River scene* (catalogue no. 40), is an imaginary version of this view

Mrs Phyllis Bloom

140 Crowther's Buildings, Ancoats, Manchester 1930

Pencil, 15 x 11

Exh: Manchester, 1959 (98)

Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 43

In 1930 the artist was invited to make a series of drawings of this district of Manchester. They were later displayed in the Ancoats Settlement, a club for working men. This is one of that series. Crowther's Buildings have since been demolished

Monty Bloom Collection

141 Bridge with figures over colliery railway 1931

Pencil, 9½ x 13½

A scene near Pendlebury, in Salford

Lent by the artist

142 Peel Park, Salford 1938

Pencil, 14 x 11

Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 46

Mrs Ann Baxter-Wright

143 Piccadilly blitz, Manchester 1941

Pencil, 10 x 13½

Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 48

A drawing made on the day following an air raid on Manchester

Mrs Ann Baxter-Wright

144 Steamer at sea 1944*

Pencil, 11 x 14

Professor and Mrs H. B. Maitland

145 Home from the pub 1944*

Pencil, 8 x 7½

The oil painting of the same subject (catalogue no. 47) is based on this drawing

David Carr

146 Beach scene 1945*

Pencil, 16 x 12

Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 51

Monty Bloom Collection

147 Man at the front door 1945

Pencil, 9½ x 13½

Very late at night one Christmas Eve in the 'twenties, at his parents' house in Pendlebury, the artist saw the shadow of a figure silhouetted on the glass panel of the front door. He opened the door to find a man in a bowler hat with his face in deep shadow. Neither spoke, and after a time the figure turned slowly and disappeared into the night

Lent by the artist

148 Factory scene 1951

Pencil, 11½ x 14½

Mrs J. M. Dickey

149 Maryport 1955*

Pencil, 9½ x 13½

Lent by the artist

150 The mourners 1955

Pencil, 10½ x 14½

The Reverend Geoffrey S. Bennett

151 Francis Terrace, Salford 1956

Pencil, 13½ x 9½

Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 55

City of Salford Museum and Art Gallery

152 St Stephen's Church, Salford 1957*

Pencil, 13½ x 9½

Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 56

City of Salford Museum and Art Gallery

153 The cab 1960

Pencil, 12½ x 8½

Repr: Levy, *Drawings of L. S. Lowry*, 1963, pl. 60

The artist's mother had cousins who always arrived at the house in a cab and would keep it waiting for many hours outside. This back-end view of a cab appears inconspicuously in some of his drawings of the 'twenties.

Mercury Gallery

154 Two honest men 1960

Pencil, 9 x 13

Lent by the artist

155 Steelworks 1961*

Pencil, 10 x 13

Arts Council

156 Child with forelock 1961*

Pencil, 9 x 13

Lent by the artist

157 Lambton Drops, Sunderland 1961*

Pencil, 9½ x 13½

The artist's first drawing of Sunderland. He has since painted several versions of this view

Lent by the artist

158 Seamen's hall in a field 1962*

Pencil, 9½ x 13½

An old Seamen's Mission in Sunderland

Lent by the artist

159 Woman in a bowler hat 1962

Pencil, 9½ x 13½

Lent by the artist

160 Woman in black 1962*

Pencil, 9½ x 13½

A study for the oil painting of the same title (catalogue no. 101)

Lent by the artist

161 Entrance to the Tyne 1963

Pencil, 9½ x 13½

Lent by the artist

162 Pottery buildings, Sunderland 1963*

Pencil, 9½ x 13½

An old building near the docks at Sunderland, now demolished

Lent by the artist

163 Blaenau Festiniog 1963

Pencil, 9½ x 13½

Lent by the artist

164 Little old man with beard 1963

Pencil, 9 x 13

Lent by the artist

165 Two sisters with child 1963*

Pencil, 9½ x 13½

Lent by the artist

166 Mountain in Ireland 1963

Pencil, 9½ x 13½

A view of the Antrim Mountains in Northern Ireland

Lent by the artist

167 Woman with parcel and long hair 1964

Pencil, 9½ x 13½

Lent by the artist

168 Woman in boater holding parcel 1964*

Pencil, 9½ x 13½

Lent by the artist

169 Old Chapel, Newcastle upon Tyne 1964*

Pencil, 9½ x 13½

Lent by the artist

170 A footbridge 1964*

Pencil, 14 x 20

A view near Newbiggin by the Sea, Northumberland. This drawing provided the germ of the idea for the oil painting, *People walking towards the sea* (catalogue no. 109)

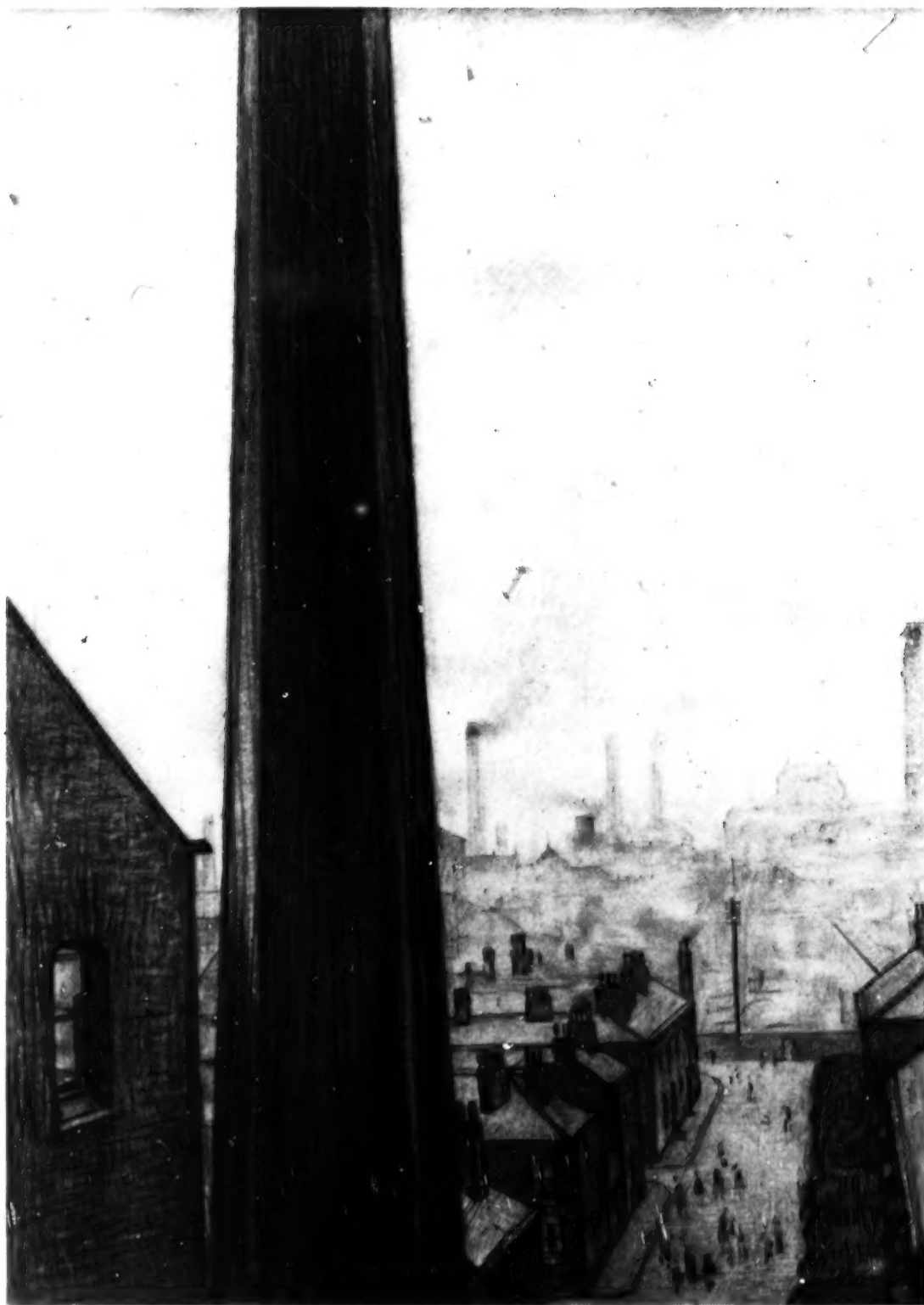
Lent by the artist

171 Seascape in Northumberland 1965

Pencil, 9 x 13½

A study for the oil painting, *People walking towards the sea* (catalogue no. 109)

Lent by the artist

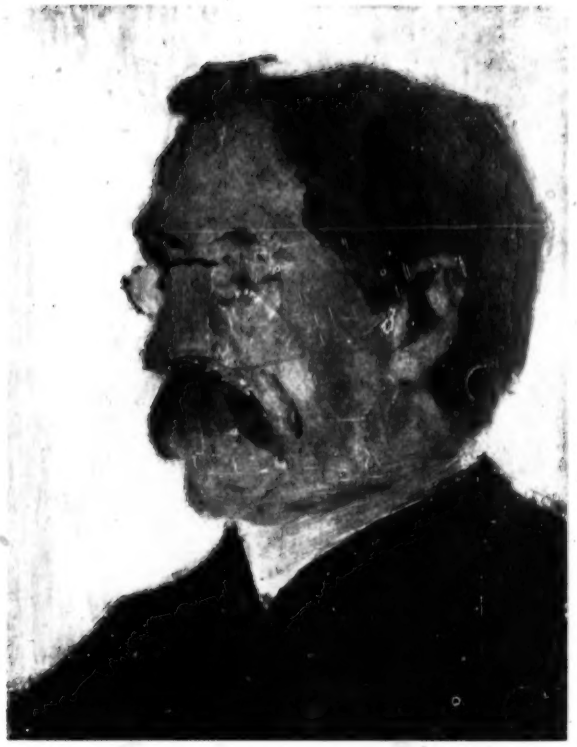


1 View from the window of the Royal Technical College, Salford 1924 (125)



2 Portrait of the artist's mother 1910 (5)

4 Self-portrait 1925 (12)



3 Portrait of the artist's father 1910 (4)

5 Mill scene c 1916 (118)





6 Landscape in Wigan
1925 (13)

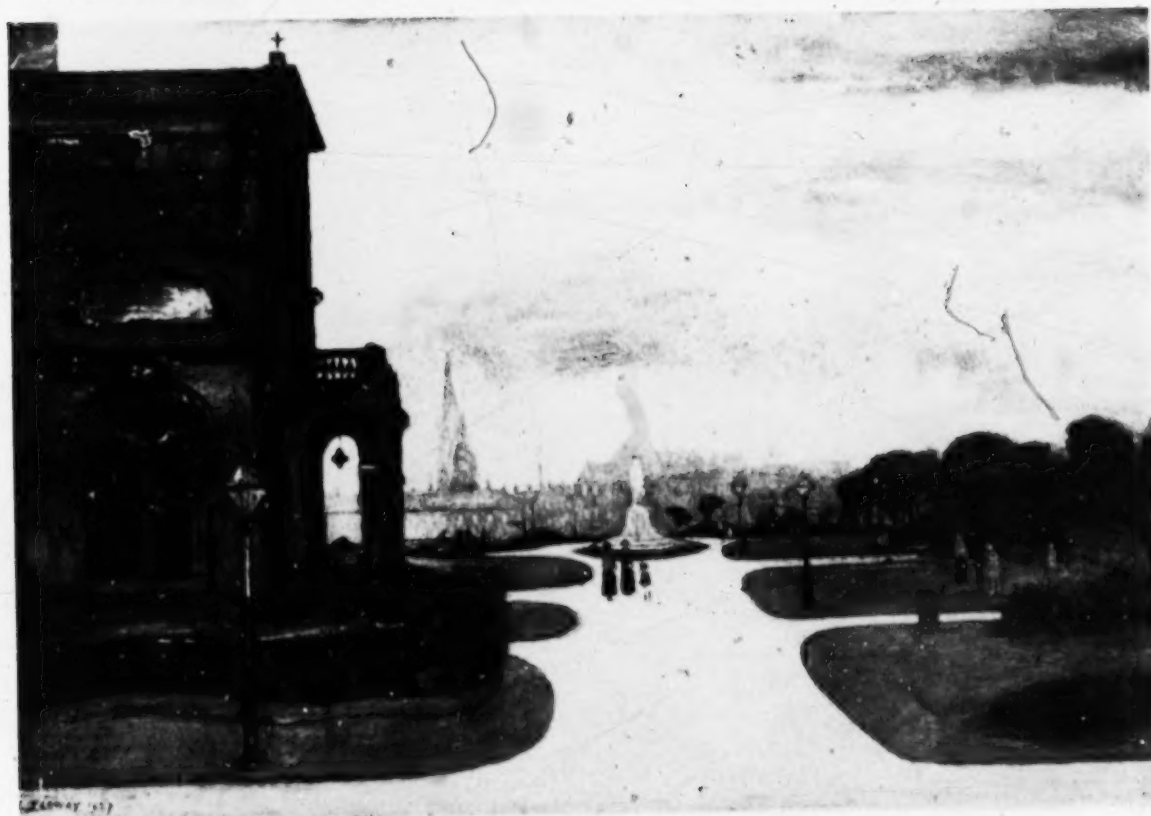


7 The park 1924 (11)



8 An accident 1926 (14)

9 Peel Park, Salford 1927 (18)





10 Industrial scene 1936 (31)



11 A street scene, St Simon's Church 1928 (22)



12 A procession 1938 (32)

13 An island 1942 (39)





14 The River Irwell from the Crescent, Salford 1930 (139)

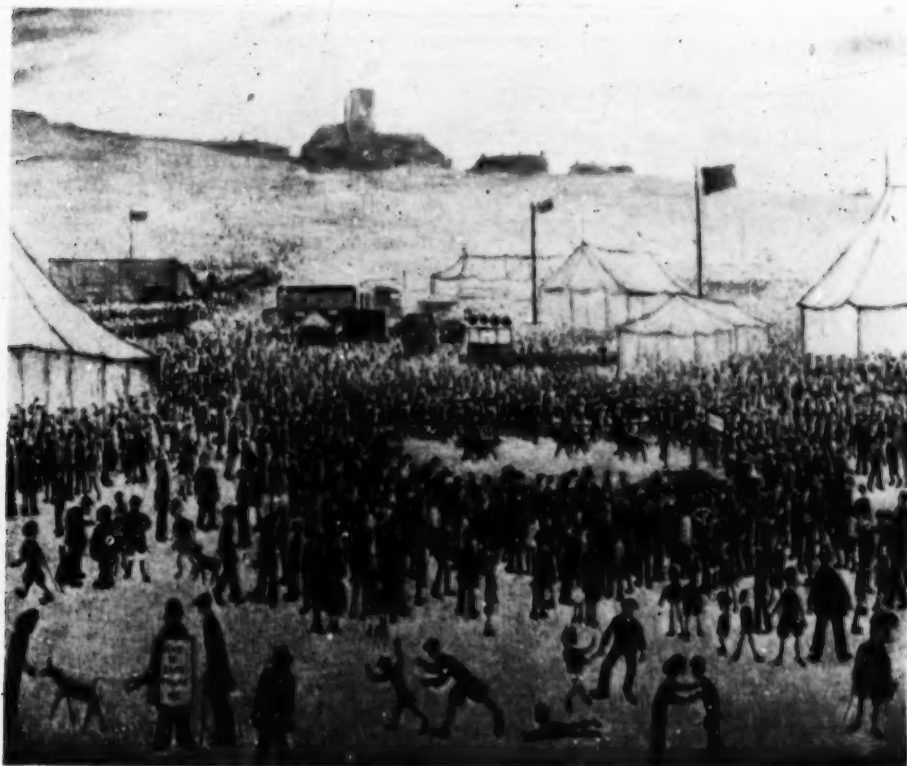
15 River scene 1942 (40)





16 The regatta 1949 (60)

17 Agricultural fair, Mottram-in-Longdendale 1949 (62)





18 Lake landscape 1950 (65)

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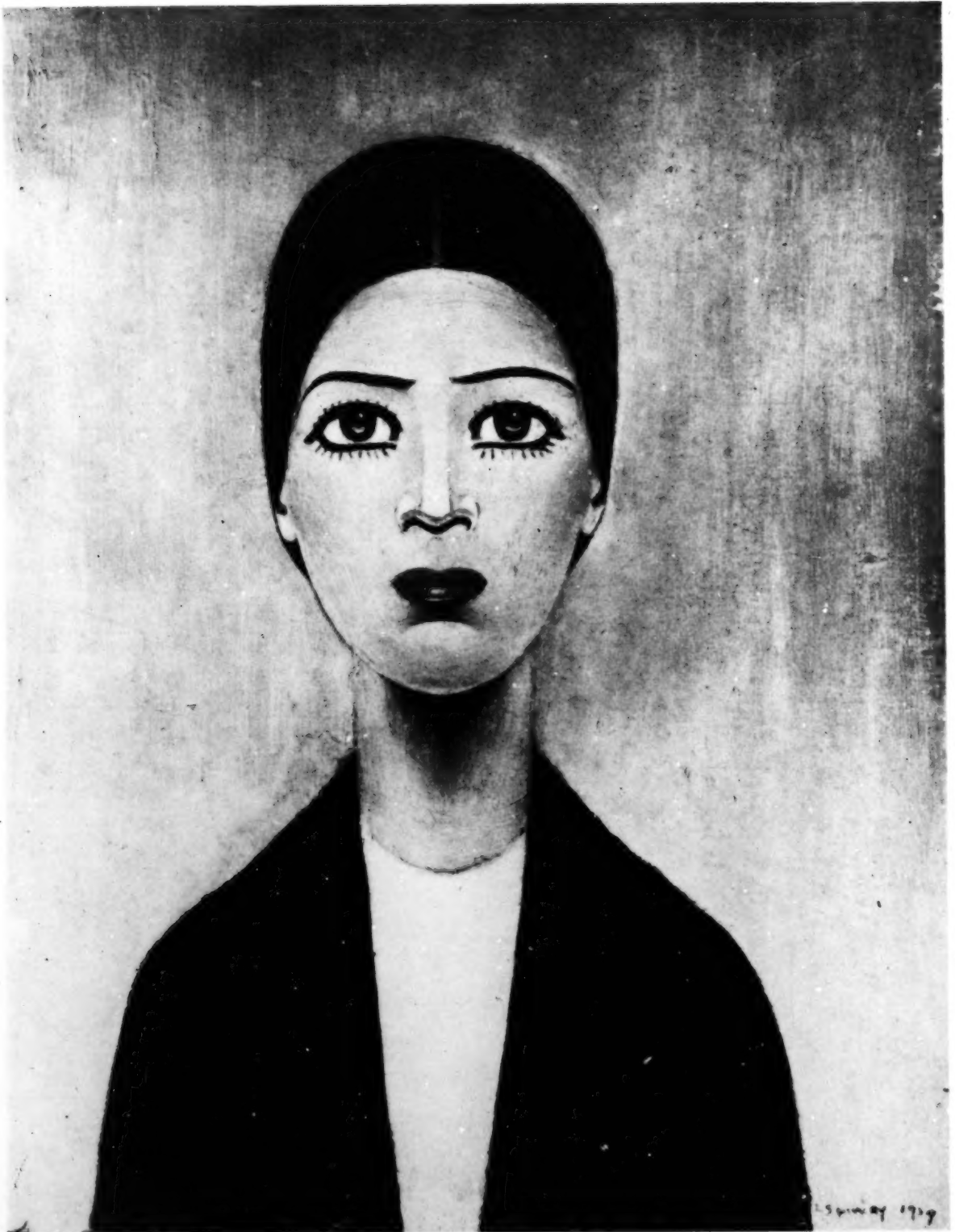




20 The cripples 1949 (59)

21 Family group 1955 (75)



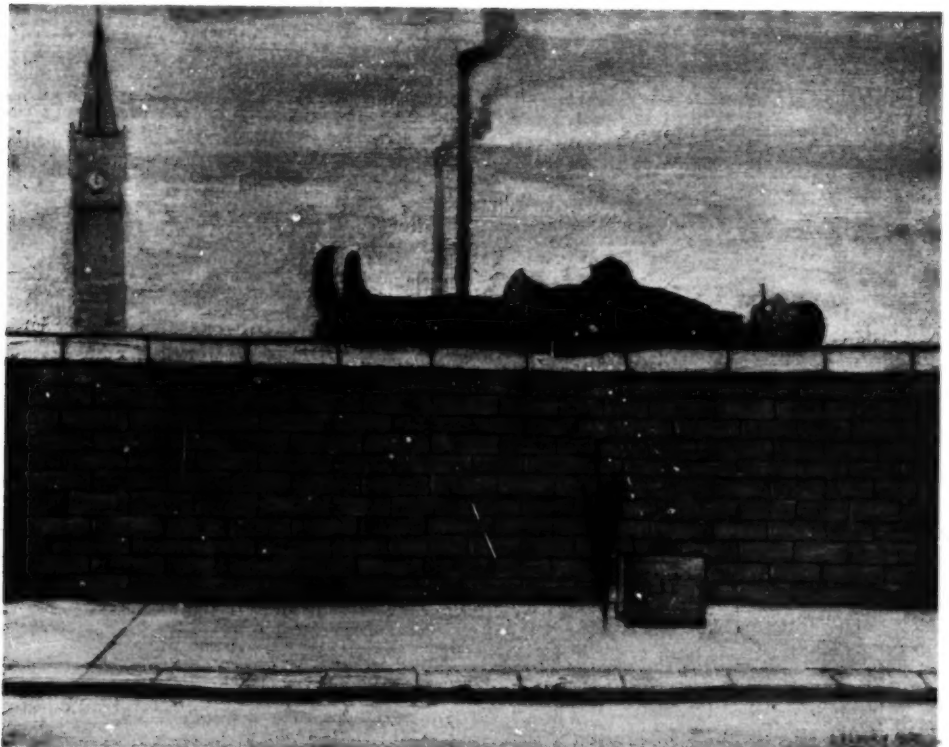


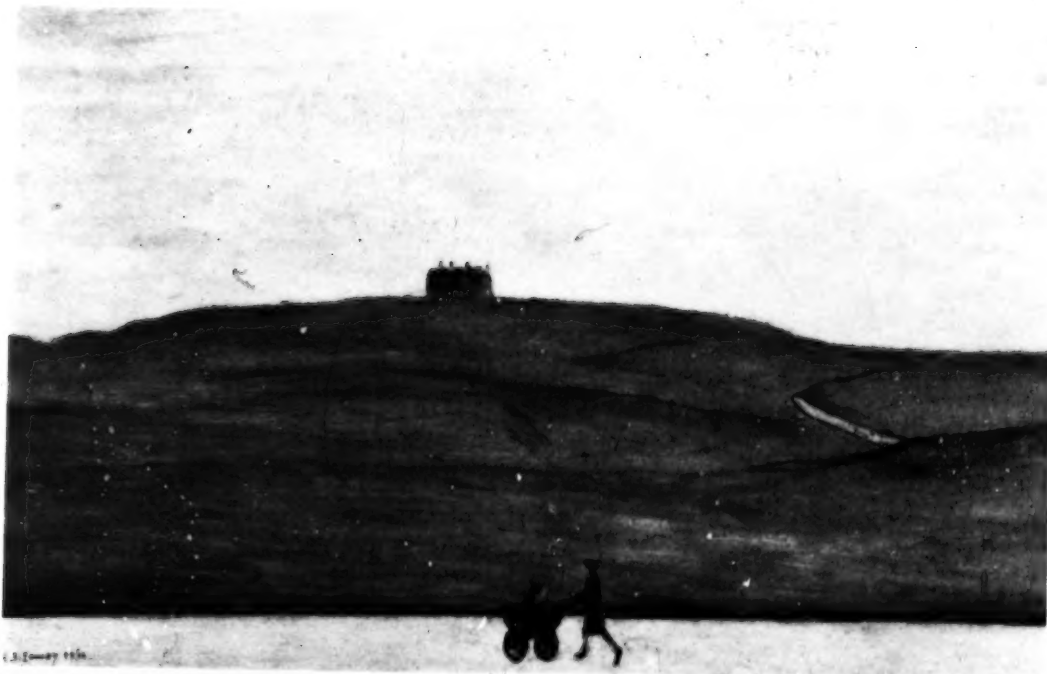
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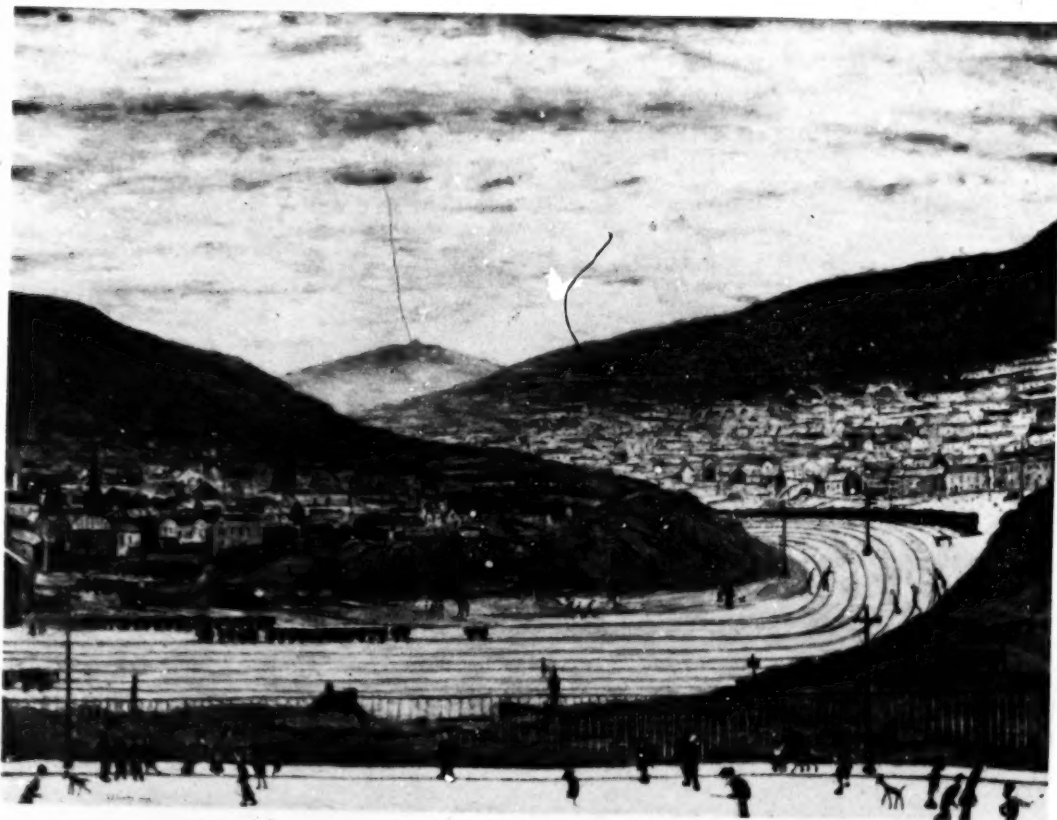
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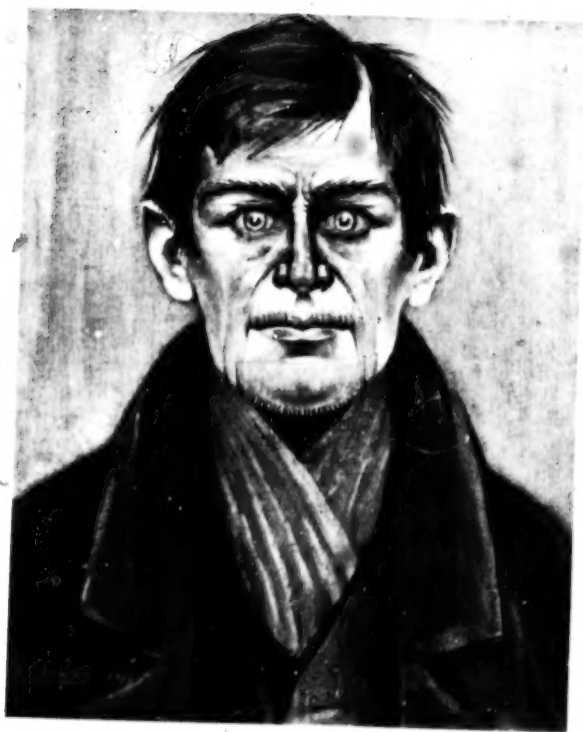




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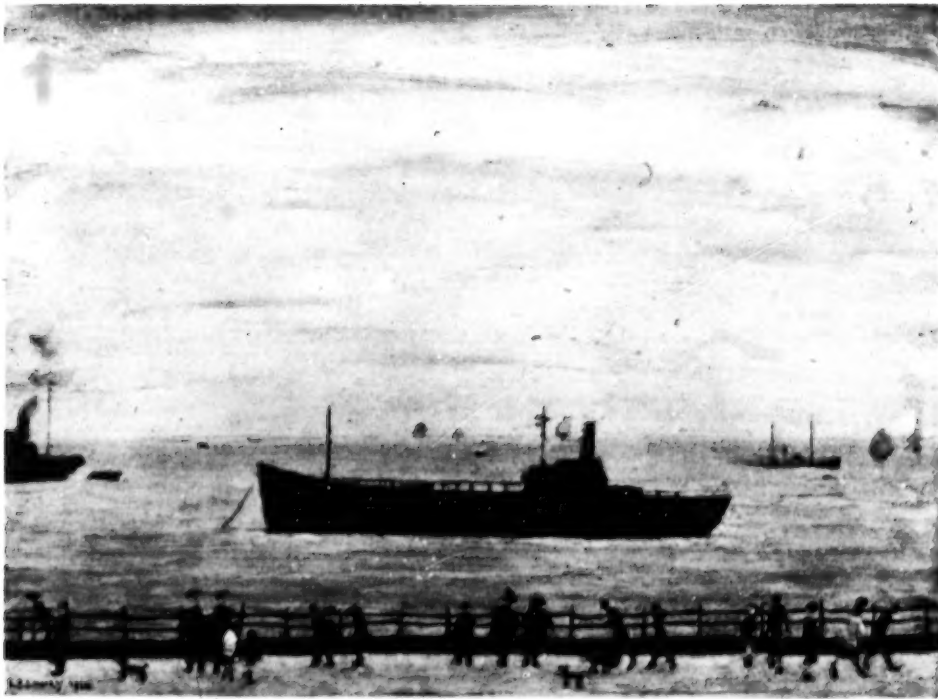
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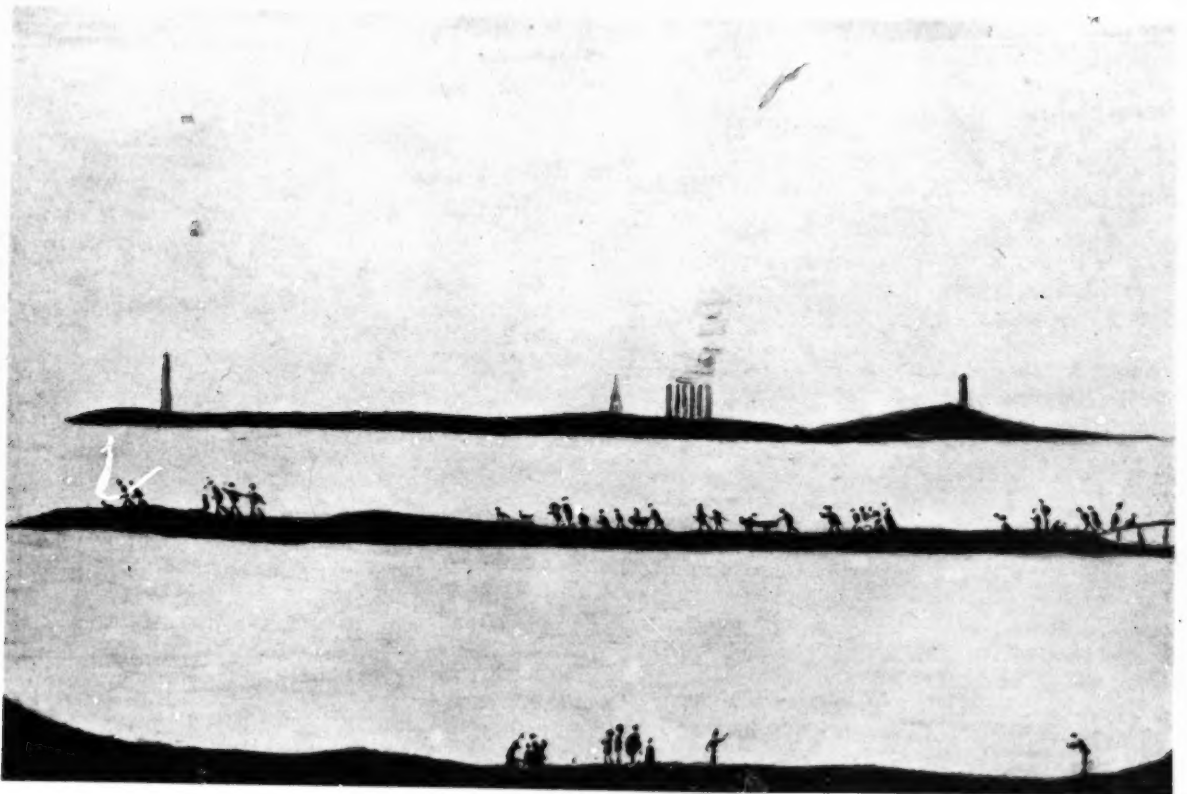
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